

Poems & songs of Middle Earth...
for the millions who have read and loved
THE LORD OF THE RINGS

THE ROAD GOES EVER ON: A SONG CYCLE

music by
Donald Swann

poetry by
J.R.R. TOLKIEN



Complete with easy-to-play chords for guitar and piano!

the road goes ever on
a song cycle • music by
donald swann • poems
by J. R. R. Tolkien

Those who love the books of J.R.R. Tolkien have often wished for the songs that Bilbo, Frodo, Sam, Treebeard, Tom Bombadil and the Elves sing in his works. Heretofore, only the words of the songs have appeared, but now, with Professor Tolkien's encouragement and assistance, Donald Swann, the composer and performer of "At the Drop of a Hat," has provided music for seven songs—six from *The Lord of the Rings Trilogy* and one from *The Adventures of Tom Bombadil*.

The songs are not difficult to play and are very pleasant to sing. Together, they make up a cycle in the mood of the opening song, "The Road Goes Ever On." Folk singers can play them with ease since guitar symbols are given. Less expert musicians will have no trouble working out the songs on the piano.

Donald Swann's foreword explains the origin of the songs and Professor Tolkien has furnished a glossary of Elvish terms. The decorations on each page—in Elvish, of course—are in J.R.R. Tolkien's own hand. From the combined talents of these two collaborators has come this delightful—in fact essential—book for followers of Frodo.

The songs from *The Road Goes Ever On* are sung by William Elvin, the composer at the piano, in a record album entitled *Poems and Songs of Middle Earth* (with Professor Tolkien reading the poems) produced by Caedmon, #TC1231, and available at your record or book store.

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THE ROAD GOES EVER ON

A SONG CYCLE

POEMS BY J. R. R. TOLKIEN
MUSIC BY DONALD SWANN

*with decorations by J. R. R. Tolkien
and Samuel Hanks Bryant*

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FOREWORD

I WAS PLAYING over the songs in this book to Dick Plotz, the President of the Tolkien Society of America, and he said, "It must be hard to write new tunes for these poems when there are already existing ones." I was nonplussed by this for a moment, and there was a short silence. "Where?" I said. "In Middle-earth," he replied.

Everyone who reads *The Lord of the Rings*, not to mention *The Adventures of Tom Bombadil*, can hear at once the lilt and the movement in all Professor Tolkien's poetry. Thus there were two sorts of music before I got started, the "Middle-earth" music (the original tunes of Bilbo and the other creators) and the word-music of each poem. My third-tier music was written not in Middle-earth but in the Middle East, and was completed in the Middle West.

After my wife had communicated to me her passion for the three volumes of *The Lord of the Rings*, we found we were reading them more or less every spring. This raised a special problem when we were about to go to Australia by air and the hard covers weighed too much to carry.

(British readers still march under hard covers exclusively.) I was setting out on a tour of *At the Drop of a Hat* in August 1964 and returning in March 1965. The Australian spring begins in October and we did not want to be without the books. After much deliberation we put the volumes, along with other items, into a steel trunk and sent them off a few months ahead. At the end of the tour the trunk was being packed up for the return sea journey while the Swann family was taking another route by air via Japan, Iran and Jordan. My wife suggested that I copy out some lyrics from the three books and set them to music en route. I had been performing for four months and I had an appetite for composing. That is how the first six of these songs came to be written on a beautiful Steinway grand piano in Ramallah outside Jerusalem. That Steinway was almost certainly the only piano of its quality in the whole of Jordan, and was imported for the Friends Boys School of Ramallah by our host, Dr. Robert Bassett of Princeton, New Jersey, the headmaster. Dr. Bassett tuned it lovingly with

ወ ለጥንተኛው ርዕይ ምክንያት ርዕዮታችን

၂၀၁၇.၁၁.၁၅ ရက်နေ့ ငွေကြေးဦးစီးဌာနမှ ထုတ်ပြန်ချက်

an electronic tuner, since no living tuner was available. The hills outside Jerusalem are extremely lovely, and if the caves around the Dead Sea are the place for old scrolls, they could as well be the place for hobbits: many of the caves are round, dry and extensive.

On my return to England the firm of George Allen and Unwin was good enough to give me permission to use the lyrics, and also to put me in touch with Professor Tolkien. I had by this time scrapped a setting of "O Orofarnë, Lassemista, Carnimírië!" (Treebeard's lament over the dead rowan), since someone had rightly pointed out that my music resembled Dido's lament over Aeneas by Purcell. For it I substituted a setting of "Namárië," Galadriel's farewell in Lórien. After he had heard the six songs Professor Tolkien approved five but bridled at my music for "Namárië." He had heard it differently in his mind, he said, and hummed a Gregorian chant. I made a note of it, and in the following week I played it over many times to the Elvish words. There was no doubt that this monodic line from a remote musical tradition expressed the words ideally, in particular the sadness of the title word "Namárië" and the interjection "Ai!" For my song cycle it would make a pleasant variation for the piano to stop, and then return for the next song. So I added only the introduction, interlude and coda. Number 5 is thus words and theme by Professor Tolkien.

In Sydney, when I was selecting lyrics from *The Lord of the Rings*, I searched for the short evocative poems of mood and atmosphere. As I came to them, I was struck anew by their ex-

pressiveness, their clarity and concision, and I began to feel their flavour as poems outside the narrative in which they appear. The longer ballads seemed self-sufficient. Rugged, rumbustious or rollicking, they swept on like huge rivers. Not for me to plunge into them. But the shorter ones looked as if they would enjoy musical accompaniment, and every creature in them was on the road — Bilbo, who sets the pace, Frodo and Sam journeying to the Mountains of Doom, Treebeard herding his trees — everyone was moving. This seemed to be the mood to catch in the music. So I called the cycle *The Road Goes Ever On*, and this is also the title of the first song; its tune is echoed in the sixth, and again in the last song.

Thanks largely to the efforts of Miss Joy Hill, representative of George Allen and Unwin, these six songs found a degree of acceptance in manuscript form. Miss Hill introduced me to a gifted singer with the unbelievably suitable name of William Elvin, and he learned them with infinite care. This song cycle became an integral part of a programme that I was pioneering (and still am) composed of my settings of various poets. I call this concert *The Lyric Songs of Donald Swann*, and was fortunate to enlist the distinguished services of Marion Studholme and Ian Wallace. Together with William Elvin, we all travelled to the lovely Lakeland Theatre of Rosehill in Cumberland, England, to give the first performance. The Tolkien settings mingled with Byron, Shakespeare, Pushkin, Suckling, Sydney Carter and John Betjeman songs. One early morning we performed "I Sit beside the Fire" (Number 6)

ཅེ་འདྲེ་ཤེས་པ་ལ་ཤིང་ཕྱི་ལ་ཤོད་པ་ལྟར་ཤིང་།

၁၀။ နှစ်သို့ အံ့ဉ်တုံ့ပြန်ခြင်း။

on the BBC "Today" programme. This elicited a number of requests for the music, which this volume can at last satisfy. In the spring of 1966 Professor and Mrs. Tolkien celebrated their golden wedding, and the songs were performed as a sort of "cabaret" for their guests at Merton College, Oxford. Soon after this memorable occasion I was preparing to come to the United States for the next tour of the *Hat*, which was to open in Boston, Massachusetts. Michael Flanders and I decided that we could include "I Sit beside the Fire" in our running order, and so a hobbit song got into the *Hat* series.*

In Boston I talked with Mr. Austin Olney of the publishing firm of Houghton Mifflin Company, and he was enthusiastic about a book of these songs. For a complete book, however, we both felt there was something missing. The last song of Bilbo's, just referred to, ends on a half cadence, on a sort of question mark. Following this the voice of the Elves is heard — "A Elbereth Gilthoniel." This juxtaposition of two poems Professor Tolkien felt was not improper. Could the cycle take a livelier finale? I then recalled the fascination I had had for years for the poem "Errantry" in *The Adventures of Tom Bombadil*. I had been given this poem by a friend in 1949, and it was marked "Anon." He had found it, he said, in a school magazine, and wanted to show me the three-syllable rhyming scheme. I copied

*This produced the following incident in Louisville, Kentucky. Michael Flanders and I were on TV talking about the show to an interviewer who hadn't seen it. I was leaping up and down laughing at one of Michael's jokes and the interviewer said fortuitously, "You give an elfin performance, Mr. Swann." "Yes," I said, "and in the show I sing in Elvish!"

it out from him and occasionally peered at it in the hope of setting it to music, but I considered this impossible. For one thing it was too long; for another it was already a verbal tour de force, so why paint the lily? Some ten years later I discovered that Professor Tolkien was the author, and have since heard from him that his poem has an extensive oral tradition, and is passed around in many forms. The version I copied in 1949 has many variations from the one that is now printed. When I glanced at it again for a composition, "Errantry" still looked long and daunting, but less so than some of the other poems because I knew it better. The word-music, I thought suddenly, might be matched by melody. The poem is intensely atmospheric, which can surely be conveyed on the piano. The merry passenger is "on the road" like the creatures in the other poems I had already worked on. The whole story — his unsuccessful courting of the butterfly, his warring against the Dumbledors, how he travels to the lonely isles, forgets his errand and returns, then departs again, forever still a messenger, a weather-driven mariner — far from being unsetting, it was a tone poem in itself! As I traveled from Boston through Indianapolis, Detroit, Cincinnati, the music emerged, and by Washington it was complete.

I am hoping that these songs will be of interest to people with different musical needs. Some may wish to perform them in public, and if so they have my thanks. There is no restriction except that performances be registered with the Performing Right Society of Great Britain or with ASCAP in the United States. Anyone wish-

၆၂ စံသာ ခံယူရန် ကံသာ နေထိုင်ရန် ။

[illegible]

ing to record these songs should apply for licence to the Mechanical Copyright Protection Society of Great Britain. Others may simply like to pick out the melodies on the piano, or just to hum them from the sheet, and thus have a tune in their mind when they read the poems in the book.

The accompaniment is for the piano, but I can imagine it played on the harp. Guitar players may like to use the chord symbols that I have added to songs 1, 2, 4 and 6. The harmonies in Number 4 are tricky for this instrument, but 3 and 7 are too difficult for any guitarists who cannot read a full piano score, so I left out the symbols in both of these. These guitar-accompanied performances would, I expect, concentrate on the melody and lose some of the interweaving piano sections. It would be different from the way I wrote it, but I can hear it in my mind without tremor. I'd call this the "folk" version. Number 5 (Namárië) can, I imagine, have its interlude melody played on the guitar. A baritone or mezzo-soprano singing the cycle in its entirety might well recall that Bilbo utters the words of songs 1, 2 and 6; Treebeard Number 3, Sam Number 4 and Galadriel Number 5. A degree of characterization may be possible. This is

a delicate matter I would leave entirely to the discretion of each singer. As I have just hinted, some of the songs may stand happily on their own. Groups in search of unison songs may wish to try individual items. If their choice falls on "Namárië" I think elvish maidens would be more suitable than monks — in spite of the Gregorian chant. Finally, if the song cycle is performed exactly as written there should be no interruptions for applause, since the key and mood relationships are built in.

Descriptions of the pronunciation of Elvish words have long been available in the Appendices to the Third Part of *The Lord of the Rings*. Professor Tolkien has, however, contributed especially for this song book a detailed glossary of the two Elvish poems set to music, translations and comment on their significance in Elvish mythology, and a remarkable document in long-hand which shows the verbal construction and accentuation of "Namárië."

I should like to thank Professor and Mrs. Tolkien for their constant help and encouragement.

DONALD SWANN

ፕረኦቻን ካወቅዱ፣ በ ፕረ ጾታ ያያርጋል ርዞ

ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ

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THE ROAD GOES
EVER ON

နိဂုံး : မှ စံတင်တော့ ဖြစ်နေ စံတင် ပုံစံက.

THE ROAD GOES
EVER ON

Moderately

The Road goes ev - er on and on, Down from the door where

it be - gan. Now far a - head the Road has gone, And I must fol - low,

smoothly *cresc*

[illegible]

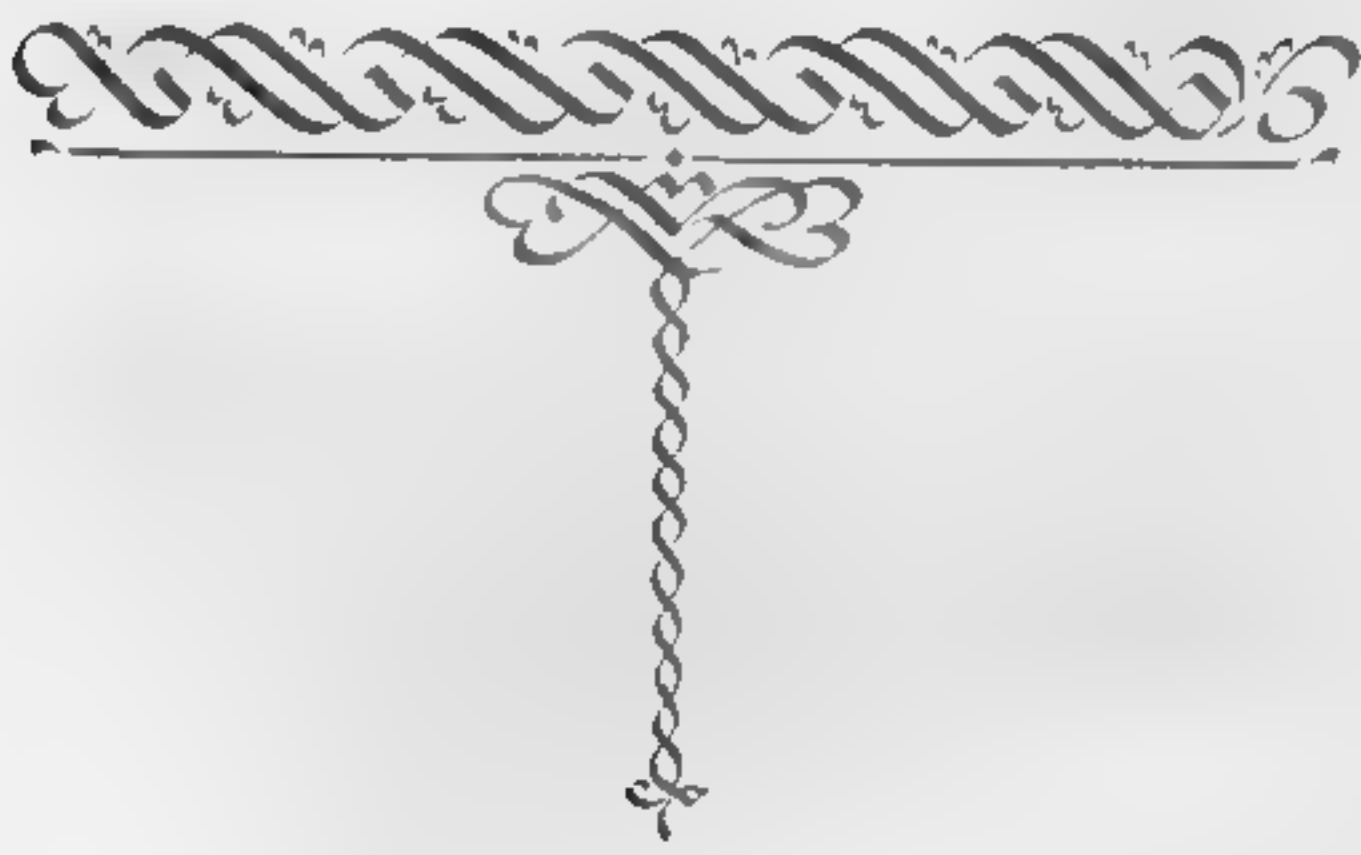
մա ի՞նչ օրն է մայրի՜

But E^o A¹⁰ E^o A⁷mi⁶ E⁷mi⁶
poco f *rit*
 if I can, Pur - su - ing it with wear - y feet, Un - til it joins some
poco f *rit*
Fmi¹ p a tempo E^o E¹ P F^o G A^b
 larg - er way, Where man - y paths and er - rands meet. And
p a tempo
rit A^o Dmi a tempo B⁷ E^o Fmi B^b E^o
 which - er then? The Road goes
rit a tempo

ՀԱՅԲԱՆՈՒԹՅԱՆ ԵՐԴԻՆԻՍՏԱՆԻ ԳԻՏՈՒԹՅԱՆ

բառս անդադ- առաւել իւրեցի աշար

Fmi. B[♭] E[♭] Fmi. Gmi. A[♭] B[♭] E[♭] A[♭] Fmi. B[♭]
 ev - er on and on, And whith-er then? *pp* poco rit I can - not say
pp poco rit



ժո: Խճճարարս բաշարողիւնդ. աւել

ժողովրդական երգերի ժողովածու

UPON THE HEARTH THE FIRE IS RED

Lively *mf*

G D⁷ G C G C G D⁷

Up - on the hearth the fire is red, Be - neath the roof there is a bed, But

Fan A⁷ D A⁷ D G D A⁷ D

not yet wear-y are our feet, Still round the cor - ner we may meet

հայկական երգերի ժողովածու:

Լ Լ Եօյն խօս Եջ Դիցնաւ. Ընձ Դոյն

E⁷ A⁷ Dm1 Am1 Dm1
 A sud - den tree or stand - ing stone That
 none have seen but we a - lone. Tree and flower and
 leaf and grass, Let them pass! Let them pass! Hill and wa - ter un - der sky,
 Ten, poco rit. a tempo

Ին Դիցնաւ Դիցնաւ. Ընձ Ին Եջ Դիցնաւ

[illegible]

Pass them by Pass them by!

Still round the cor - ner there may wait A new road or a

se - cret gate, And though we pass them by to - day, To - mor - row we may

၎င်းတို့သည် နေ့စဉ် နေထိုင်မှုများတွင် အသုံးပြုသော စာများကို ဖော်ပြပါရှိသည်။

၎င်းတို့သည် အလွန်အမင်း နှစ်ခြင်းစေတော်မူပါ။

come this way And take the hid-den paths that

run ————— To - wards the Moon or to the Sun. —————

The image shows a musical score for the song "The Apple Tree". It consists of two systems of music. The first system features a vocal melody on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Above the staff, the tempo is marked "a tempo". The lyrics "Ap - ple, thorn, and nuc and sloe, Let them go! Let them go" are written below the staff. The second system features a piano accompaniment on a grand staff (treble and bass clefs). The tempo is again marked "a tempo". The piano part consists of a simple harmonic accompaniment for the vocal melody.

၆၂ မိမိကဲ့သို့ ခံစားရသူများအား အားပေးပါ။ ။

ገጠጥ ሆኖ ሆኖ እገረገረ ከገጠ ማኅኅ

G D⁷ G C G C G D G

Sand and stone and pool and dell, Fare you well! Fare you well

f G D⁷ G C

Home is be - hind, the world a -

G C G D⁷ G D⁷ G C G

head, And there are man - y paths to tread

ገረገረ ሆኖ ሆኖ እገረገረ ከገጠ ማኅኅ

ܬ: ܡܢ ܡܫܡܝܝܬ ܥܕܐ ܡܢܢ. ܬܚܡܬ

G D⁺ Bmi F⁺ Bmi
 Through shad - ows to the edge of night, Un - til the stars are
 all a - light. Then world be - hind and home a - head, _____ We'll
 wan - der back to home and bed, _____
 molto rit. Am⁺ D⁺ Am⁺ D⁺
 molto rit.

ܡܢ ܡܫܡܝܝܬ ܡܢ ܠܝܬ ܡܢܢ ܥܕܥܝܬ ܡܢܢ

Ի՞նչ: Եւ անո՞ւսի յիւշ անո՞ւսն:

f a tempo
 G D⁷ G C G C G D⁷
 Mist and twilight, cloud and shade, A-way shall fade! A-way shall fade!

f a tempo

G D⁷ G C G D G D⁷ G *faster*
 Fire and lamp, and meat and bread. And then to bed! And then to bed ———

faster

faster

Եւ անո՞ւսի յիւշ անո՞ւսն:

մա ինչ Լիւն, Ծառիկ ~ 3.

IN THE WILLOW-MEADS OF TASARINAN

Resolutely not fast

The musical score is written for voice and piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is indicated as 'Resolutely not fast'. The piano accompaniment starts with a piano (p) dynamic. The melody is written in a single line, and the lyrics are provided below it. The score consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The lyrics are: 'In the wil - low-meads of Ta - sa - ri - nan, I walked in the'.

p

p

In the wil - low-meads of Ta - sa - ri - nan, I walked in the

Եւ լիւնք լիւնք Եւ լիւնք լիւնք

ԲԱՌԵ ԷՐԻՆԱԶ ԵՐԱՌԱԶ ԸՅՏԵՐՆ ԱՇԱՌ

Spring. Ah! the sight and the smell... of the Spring in

Nan - te - sa - ri - on! And I said that was good. I

a little faster

wan-dered in Sum-mer in the elm-woods, of Os - si - ri - and. Ah! the

ԸՆԴ ԵՐԱՌԱՅԻՐ ԲԵՇԵՐՈՒՄԻՆԱԶ ԵՐԵՐԵ

ժողովրդական երգերի ժողովածու

light and the mu-sic in the Sum-mer by the Sev-en Riv-ers of Os-sir! And I

thought that was best. To the beech-es of Nel-dor-eth I

came in the Au-tumn. Ah! the gold and the red and the sigh-ing of leaves in the

նվագործական ժողովածու

እ ለጥንተክሕግ ርዳ ሳይኖሩልኝ ርዳኝ ነው

f

tim

Au - tumn in Taur - na - nel dor' It was more than my de - sire

f

mp *moderato*

To the pine-trees up on the high-land of Der-zha - na I el - ded in the

mp *moderato*

Win - ter Ah! the wind and the white-ness and the black branch-es of

moderato

ወደ ጥንተክሕግ ሳይኖሩልኝ ጥንተክሕግ ርዳኝ ነው

ገጠኡ ወገ ጥንኳን ርኅሜዳዮቤ ጥጋታዎቹ

And. All. g.

Win - ter ap - pe - ar - ed na - tion My voice went up and sang in the

And. All. g.

f *tempo primo* *p*

sky And now all these lands

pp

lie un - der the wave, And I walk an Am - ba -

፩ ሆኖ ያገኘው፡ጌ ርኅሜታዬን ያለኝ ገጠ

ἦν ὁ φῶς ὁ ἀντὶ τοῦ κόσμου

a little slower *a tempo primo*

Ta - re - mor - na - lō - me

ben canto

dim *rit*



ὁ κόσμος ὅλος ἦν φῶς ὁ ἀντὶ τοῦ κόσμου

ܬܝܢ ܕܡܡܝܝܢ ܕܥܠܐ ܡܡܡܝܢ ܝܠܥܡܬ

IN WESTERN LANDS

Steadily
mp

In west - ern lands be - neath the Sun the flowers may rise in Spring the
 trees may bud, the wa - ters run, the mer - ry — finch - es sing. Or

ܡܡܡܝܢ ܝܡܝܢ ܡܡܝܢ ܝܡܝܢ ܡܡܝܢ ܝܡܝܢ ܡܡܝܢ ܝܡܝܢ

Լից: Եր անտառն արդ ջրմէ անտառն

E^{dim} B^o D^{dim} A^o B^{mi.7} D⁷ B^{mi.7} A^{dim}
 there may be 'tis cloud-less night and sway-ing heech-es bear the
 E^{mi} C^{mi.6} G^{mi.} D⁷ G^{mi.} F G^{mi.} F C⁷ F
 E-ven-stars as jew-els white a-mid their branch-ing hair
po. o f a little detached
mf F B⁷ F C⁷ F
 Though here at jour-ney's end I lie in dark-ness bur-ied
smoothly

Եր անտառն արդ ջրմէ անտառն

մա ինչ արեւ, մայր

B^m ^e Ad^m D⁺ E⁻ A⁻ D⁺ C^m F^m B^{-m} G^m

deep, be - yond all tow - ers strong and high, be - yond all moun - tains

C Amⁱ Dmⁱ Gmⁱ D^{ma}

steep, a - bove all shad - ows rides the Sun and Stars for ev - er

cresc.
a little detached

G ^f C^m B⁺ C^m B⁻ E B⁻ C^m G^m D⁺

dwell. I will not say the Day is done, nor bid the Stars fare

f *smoothly*

Եւ չբարձրի երիւրաւ ճշմարտ

բառս արիւնդ-սքանաչ նստցոյ ձշար

Gmi. Gmi.' C' F B^b F C' F B^b F C' F B^b C'

well, I will not say the Day is done, nor bid the Stars fare -

dim.

F F B^b F C' F Gmi. C' **pp** F

well, I

B^b F C' F Dmi.' B^b F C' F B^b C' F

will not say the Day is done, nor bid the Stars fare - well.

poco rit.

poco rit.

Էն: Խճճարարս քշտորարիւնդ-սքստ

հայրաւոր անուշիկ. Եւ ո՞ճար չա՞ն

NAMÁRIË (FAREWELL)

Freely

GUTTAN: play bass notes as written

A.!

lau - ri - ë lan - tar las - si sú - ri - nen, — Yéni únótime ve rámar

al - dar - on! Yén - i ve lin - te yul - dar a - vá - ni - er — nu or - o - mar - di lis - se -

mi - ru - vó - re - va — Andúne pella, Vardo tellumar nu luin

yassen untilar , eleni ómaro a - re - tá - ri - lí - ri - nen. —

Note: For the translation of the Elvish text see pages 58-59.

ռժեւոր. ռաժեւ շւր Գի ռաժեւ շւր ւոր:

Ա ԼԻՏՈՅԻ ԺԻՅՈՒ ՇԷ ԴՅՈՐՈՒՄ ԸՆՈՑ ԴՈՍՏՐ

Տի ման ի յսլա ռա ռա զառ-տա-ւա? —

p GUITAR as before

poco rit

a tempo primo

Ան ի Դաւիթ Վարձա Օ՛հ-օ-հօ-սօ-օ յե ֆա-յա մարտ Էլենտի ռ-տ-ա-նե

cresc. poco a poco

ա ի-լ-յե տի-առ-տա-լա-ւե խա-ն-ա-լե; — ա ռաճաճիւն

ԵՆ ԴՅՈՐՈՒՄ ԴՅՈՐՈՒՄ ԸՆՈՑ ԵՆ ԺԻՅՈՒ ԴՅՈՐՈՒՄ

ἦναι· καὶ ἴσμεν ὅτι καὶ ἡμεῖς ἴσμεν

cauta mornie i falmalinnar imbe met, ar hise untupa Cala - cir - yo
 mi - ri oi - a - le. — Si van - wa na, Ro - mel - lo van - wa, Va - li - mar! —
 Na - ma - ri - e! — Nai lu hi - ru - valye Va - li - mar.
 Nai el - ye hi - ru - va. — Na - ma - ri - e! —
 GUITAR as before
 dim. e rit.



ἡμεῖς ἴσμεν ὅτι καὶ ἡμεῖς ἴσμεν ὅτι καὶ ἡμεῖς ἴσμεν

၎င်း နှစ်ဖွဲ့ နှစ်ဖွဲ့ နှစ်ဖွဲ့ နှစ်ဖွဲ့ နှစ်ဖွဲ့

I SIT BESIDE THE FIRE

Gently flowing

cantabile *pochiss. rit.* *a tempo* *dim.*

con Ad.

a little quicker

pochiss rit *a tempo*

1. I sit be-side the fire and think of
2 I sit be-side the fire and think of

၎င်း နှစ်ဖွဲ့ နှစ်ဖွဲ့ နှစ်ဖွဲ့ နှစ်ဖွဲ့ နှစ်ဖွဲ့

ገጠና ገጠና ሆኖ ገጠና ገጠና ገጠና

D G A G⁴ A⁷ D A⁷

all that I have seen, of mead ow - flowers and
how the world will be when win - ter comes with

D A⁷ D E⁷ A

but - ter - flies in sum - mers that have been, Of
out of spring that I shall ev - er see, For

E⁷ A E⁷ A

ye - low leaves and gos - sa - mer in au - tumns that there were, with
still there are so man - y things that I have nev - er seen in

ገጠና ገጠና ገጠና ገጠና ገጠና ገጠና ገጠና ገጠና ገጠና ገጠና

Ը: Ին Գրոմայնի՛՛ Գար Երոնո. ինչու՛

D.C. for Verse 2

D⁷ G⁷ D G ———— Emi⁷ A
 morn - ing mist and sil - ver sun and wind up - on my hair —
 ev - ery wood in ev - ery spring there is a differ - ent green.

tempo primo

contrabue *pochiss rit.* *a tempo*

con "ad. *dim*

A *pp* D *a little quicker* A

I sit be - side the fire and think of

pochiss rit *a tempo* *pp* *a little quicker*

Երո ինչ Եր. Ին Այն Ինչի՛ Գրոմայն Եր

մա իճ լիսն մայրի ~ 3.

slower *Moderately (tempo of Prologue)*
 G A
 voi - ces at the door.

slower *GUITAR single notes*
misterioso B⁷ E⁷ F⁷ B⁷ B⁷ E⁷ E⁷ F⁷ B⁷
 t - be - reth Gil - tho - ni - el, si - liv - ren pen - na mi - ri - el o

cresc E^b F⁷ G⁷ A⁷ B⁷ C⁷ B⁷ E^b
 men - el ag - lar el - e - nath! Na - chaer - ed pal - an - dir - i - el o
poco f

cresc *smoothly* *poco f*

Note: For the translation of the Elvish text see page 64.

Շ լաբարաի Երիտեւոյաճ. Երիտեւոյաճ

բառու արդիւն- տառաւ իւրաց առաւ

ga - lad - hem - min en - nor - ath, Fa - nu - i - los, le lin - na - thon nef

The image shows a musical score for the 'Ave Maria' by Franz Schubert. It consists of two staves. The top staff is for the vocal melody, written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'a tempo' and the mood is '(misterioso)'. The melody is composed of eighth and quarter notes, with some rests. Above the staff, the notes E, E, F, F, G, A, A, and D are written, corresponding to the notes in the melody. The bottom staff is for the guitar accompaniment, written in treble and bass clefs. It features a series of chords and single notes, with a 'pp' (pianissimo) dynamic marking. The guitar part is also marked '(misterioso)'. The overall style is romantic and serene.

a tempo *(misterioso)*

ac - ar, si nci ac - a - ron' nci ac - a - ron'

a tempo *(misterioso)* *pp* *p* *GUITAR single notes*

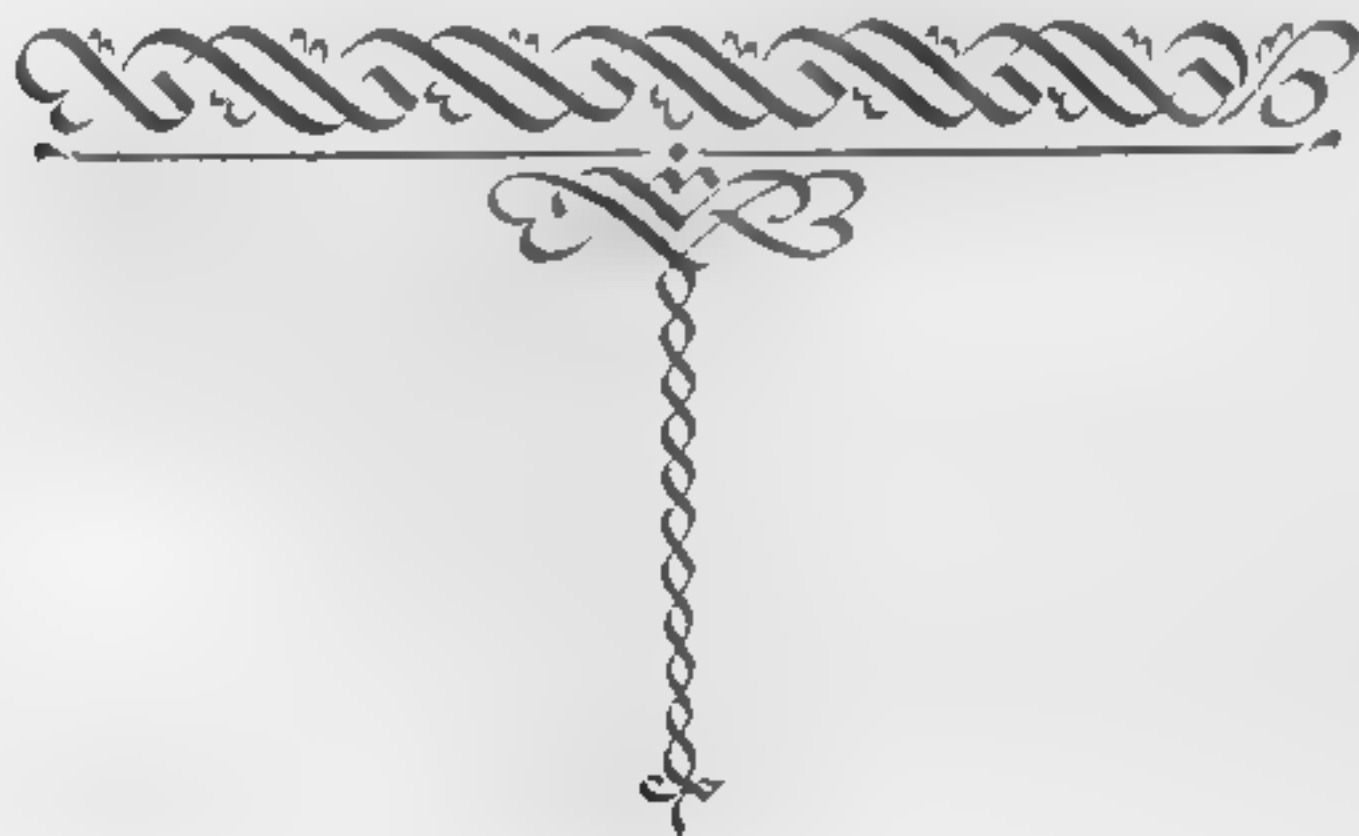
A musical score for a song. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "I listen for re - turn - ing feet". Above the vocal line, the chords A', D, D', Em, and A are written. The bottom staff consists of a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a harmonic line in the left hand. The piece concludes with a *ppp* (pianissimo) marking.

ငါး: ခင်ငါးလှည့်က ပေတေကျော်ရှိလို့ မဟုတ်

Ժողովրդական երգերի ժողովածու

D F#mi. G A' D G Emi (single note)
ppp And voi - ces at the door
pochiss. rit.
pochiss rit.

Note This song may be connected with Number 7 by sustaining the pedal at the end of Number 6 and moving direct y on to Number 7



Երգերի ժողովածուի երգերի ժողովածու:

እ ለጥዕና ርክዕ ርፂ ሳንሰጥ ርክዕ ሳንሰጥ

ERRANTRY

With easy motion

The musical score for 'ERRANTRY' is written for piano. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked '8va' and features a melodic line with slurs. The piano accompaniment is marked 'pp' and features a rhythmic pattern of eighth notes. The second system also has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked '8va' and features a melodic line with slurs. The piano accompaniment is marked 'pp' and features a rhythmic pattern of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

ገና ሳንሰጥ ርክዕ ሳንሰጥ ርክዕ ሳንሰጥ ርክዕ ሳንሰጥ

Դորո՛ւք ի՜նչ շքեղացե՛ք. Դորո՛ւք

There
 was a mer - ry pas - sen - ger, a mes - sen - ger, a mar - i - ner he
 built a gild - ed gon - do - la to wan - der in, and had in her a

Է ընչ թշուա՛ռն շուք զնո թնոցն ի՜նչ

၁၁။ ညီညွတ် လှူဒါန်းတော်မူသော ။

load of vel-low o-ran-ges and por-ridge for his prov-en-der, he

per-fumed her with mar-io-ram and car-da-mom and la-ven-der

8va

၆၂ စံသာ ခံဉ်းစံသာ ကံသာ ခံဉ်းစံသာ ၊ ::

ከጠረጴዛው ላይ ለጸሐይ ጥንቃቄው ይገኛል

He

called the winds of ar - go - sies with ear - goes in to ear - ry him a -

cross the riv - ers sev - en teen that lay be - tween to ear - ry him He

ከጸሐይ ጥንቃቄው ላይ ለጸሐይ ጥንቃቄው ይገኛል

Հ: Դո Գրոմյնի՛Շ Էյնթ մոռո՛ւի՛Շ Խճ

and - ed all in lone - li - ness where ston - i - ly the peb - bles on the

poco stacc.

run - ning riv - er Der - ri - lyn go mer - ri - ly for ev - er on.

legato

poco stacc

He jour - neyed then through mead - ow - lands to

legato

մոռ Իքլ մր. Դո Այնթ Դեմթ ԷյՇԷյՇ Եյնթ

Տիշ: Եւ անտառն յիւշ անտառն

Shad ow - land that drear - y lay, and un - der hill and o - ver hill went

crusc

crusc

rov - ing still a wear - y way. He sat and sang a

poco allarg. *a tempo* *f*

poco allarg. *a tempo* *f*

mel - o - dy, his cr rant ex a - tar - ex - ing, he

Պայտի՛ տա՛ յիւշ անտառն՛

մա ի՞նչ օրն է մայրի՜

cresc
 begged a pret - ty but - ter - fly that flut - tered by to mar - ry him. She
cresc.
 scorned him and she scoffed at him, she laughed at him un -
 pit - y - ing; so long he stud - ied wiz - ard - ry and en - g - ald - ry and
rall

Եւ չբարձրիւ արտօնաւ ի խնայմ

բառս քննիւնէ՝ սքանաւ իւրաց ձեռն

a tempo *pp*

smooth y - ung He

8va

ppp a tempo

sempre con pedale

8va w - ove a tis - sue air y - thin to snare her in, to

8va fol - low her he made him bee - tle - leath - er wing and

Էն: Խճճապարս քշտորոյնիւնէ՝ սքսքշ

Ժողովուրդային. Երգերի շարք

p

feath - er wing of swal - low - hair, He caught her in be - wil - der - ment with

pp

fil - a - ment of spa - der - thread, he made her soft pa -

Sua

vi - s - ions of al - ies, and a hnd - al bed of

Ժողովուրդային. Երգերի շարք

እ ስፒሪትሳል ርኅረኅ ሳይኖሩም ሲኖሩት

flow - ers and of this - tie - down to nes - tie down and rest her in, and

silk - en webs of film - y white and sil - ver light he dressed her in

He thread - ed gems in neck - la - ces, but reck - less - ly she squan - dered them and

ገጠኡ ወያ ነገሩን ርኅረኃዊያኖቲ ትገባሩ ዞ

fell to bit - ter quar - rel - ling; then

sor - row - ing he wan - dered on, and there he left her with - er - ing, as

shiv - er - ing he fled a - way, with wind - y weath - er

፭ ሆኖ የረከበውን ርኅረኃ ርኅረኃዊያኖቲ ትገባሩ

၁၁. နှစ်ဖွဲ့ အနုပညာတိုက်ကား

fol - low - ing on swal low - wing he sped a - way. He

lightly

passed the ar - chi - pel - a - goes where vel - low grows the mar - i - gold, where

count - less sil - ver foun - tains are, and moun - tains are of fair - y - gold. He

8 basso
misterioso, 2 bars

mf
misterioso, 2 bars
8 basso

၁၂ မိမိတို့အတွက် ကောင်းမွန်စွာ

ገጠና ለጥራት ህይወት ለሰላም ለሰላም

cresc *f*

took to war and for - ay - ing, e - har - ry - ing be - yond the sea, and

cresc

rit e dim.

roam - ing o - ver Bel - ma - rie and Thel - la - mie and Fan - ta - sic.

rit e dim

a tempo *pp but forcefully*

He made a shield and mo - ri - on of

a tempo non legato *pp*

8 basso

ገጠና ለጥራት ህይወት ለሰላም ለሰላም

၆: အဲဒါကတော့ နေရာကနေ နေရာသို့ လိုက်နေတာပဲ။

cor - al and of i - vo - ry, a sword he made of em - er - ald, and

cer - ri - ble his ri - val - ry with el - ven - knights of A - e - rie and

legato

Fa - e - ne, with pol - a - dins that gold - en - haired and shun - ing - eyed came

ከዚህ ጥያቄው በኋላ ለገዢው ስልጣን ማሳደግ ይቻላል።

Տիշ: Եւ ընտր մոյ զյաշ ընտր Աշմո:

(next 4 bars poco meno if necessary for words)

rid - ing by and chal - lenged him. Of crys - tal was his hab - er - geon, his

scab - bard of chal - ced - o - ny; with sil - ver tipped ar ple - ni - lune his

spear was hewn of eb - on - y. His jave - lins were of mal - a - chite and

Մաշնոյ՝ եւ յաշ ընտր Աշմո:

մա ինչ Լիւն, Ծառիկ ~ 2.

sta - lac - tite he bran - dished them, and went and fought the drag - on - flies of

Par - a - dise, and van-quished them. He

detached

p sub.

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

bat - tled with the Dum - ble - dors, the Hum - mer - horns, and Hon - ey - bees.

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Եւ ինչ Լիւն, Ծառիկ ~ 2.

բառս արիւնդ. սքանաչ նստցոյ աշար

and won the Gold-en Hon-ey-comb; and

detached

run-ning home on sun-ny seas in ship of leaves and gos-sa-mer with

blos-som for a can-o-py. he sat and sang, and

sempre con pedale

Է: ԽճԱԿԱՐՔԱՐ ԲԵՇԵՐՈՒՄԻՆԴ. ՍԵՂԵՇ

Ժողովուրդային Դերձակեր Մ. Մ.

rit. *a tempo*

fur - bished up and bur - nished up his pan - o - ply

rit. *a tempo*

He tar - ned for a lit - tle while in

pp

poco meno

lit - tle isles that lone - ly lay, and found there naught but blow - ing grass,

ռժիւտո ռալէ Եւր Եւր Եւր Եւր :

እ ለጥንቅቃ ርዕይ ምክንያት ምክንያት

a tempo *recitation, out of tempo*

and so at last the on - ly way he

a tempo *p*

took, and turned, and com - ing home with hon - ey - comb, to mem - o - ry his

a little thoughtfully

mes - sage came and er - rand too! In derring - do he had forgot them,
and glamour journeying and tourneying,
a wanderer.

ገረገረ ምክንያት ምክንያት ምክንያት ምክንያት

ἦν ἡ·ὡς ἰγὺς ἔξωγῆς·ἦρῃς ρ

a tempo *p* *poco f*

So now he must de - part a - gain and start a - gain his

p *smoothly* *poco f*

p *cresc*

gon - do la, for ev - er still a mes - sen - ger, a pas - sen - ger, a

poco f *dim*

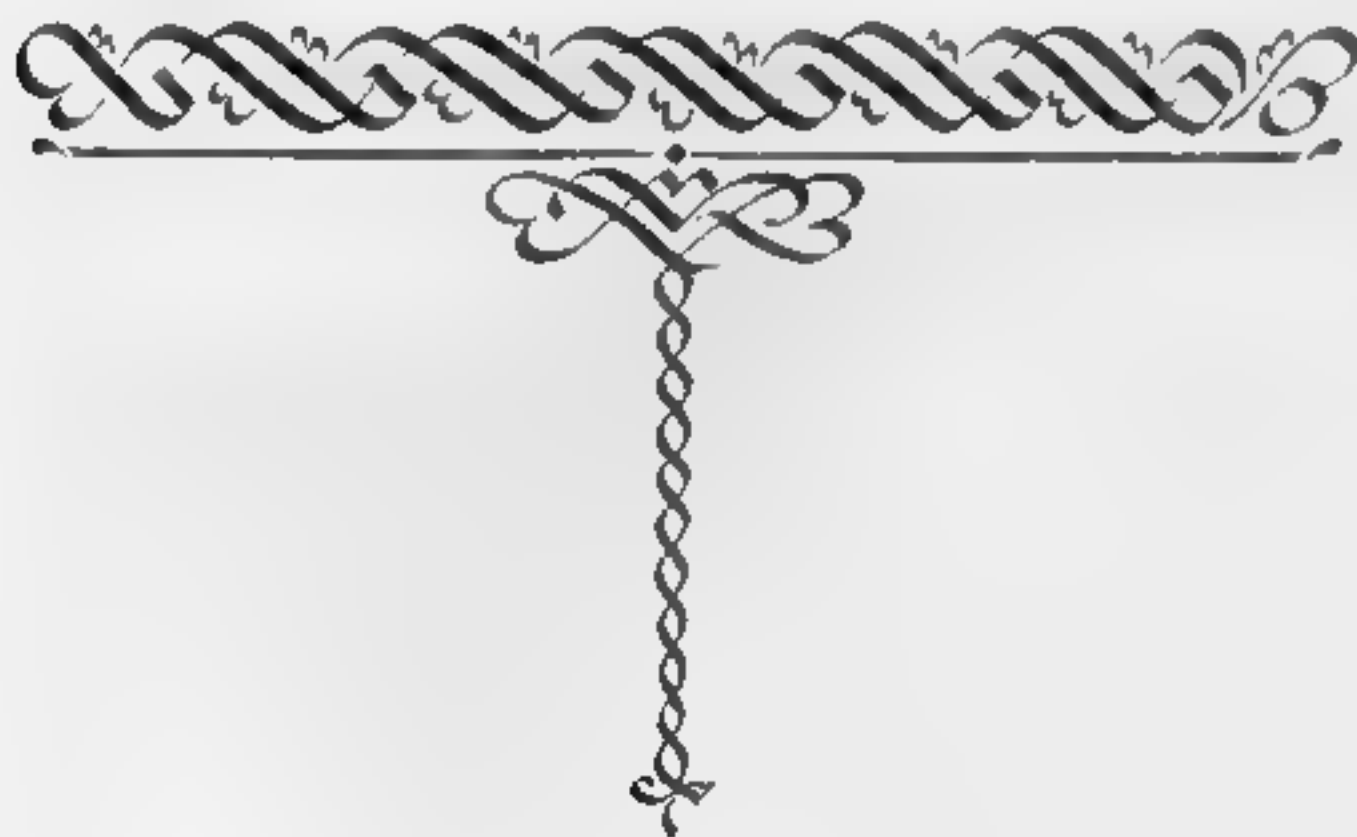
tar - ri - er a - rous - ing as a feath - er does,

poco f *dim* *pp*

ἔ·ῤῥῳ ῥῥῥῥῥῥ·ῥῥ ἔῤῥῥ ῥῥῥῥῥῥ ἰ·ἔ

Դո՛ւ Եւ թե՛ զՍ ճիշդէ՛ւ Էմբո՛ւ արջո՛ր

Musical score for piano and voice. The piano part is in G major, 3/4 time, with a melody in the right hand and a bass line in the left hand. The voice part is in G major, 3/4 time, with a melody in the right hand and a bass line in the left hand. The lyrics are in Armenian.



Դժեղայն հոյժու, Դո՛ւ ի՛նչ յո՛ւր Դի՛մ Դի՛մ

NOTES AND TRANSLATIONS

HERE FOLLOW Professor Tolkien's scripts, translations and
comments on the Flvish texts for "Namarie" (song Number 5)
and "A Elbereth Gilthoniel" (in song Number 6).

၂၁၆: ဟု ဝိသုဒ္ဓိ နာမံ ယုဒ်ဝိသုဒ္ဓိ ဝိသုဒ္ဓိ ဝိသုဒ္ဓိ

NAMÁRIE

Altariello narmî Lóriendesse
(Galadriel's lament in Lórien)

The Farewell in *The Lord of the Rings*, Vol. I, p. 394

- 1 Aí! láurië lántar lássi súrinen,
2 yéni únótımé ve rámar áldarón!
3 Yéni ve lınte yúldar avánuér
4 mı óromardı lısse-mıruvórevà
5 Ándúne pélla Várho réllumár
6 na luını, yássen tıntılár i éleni
7 ómáryo aıre-tári-lirinén.
8 Sı man i yúlma nın énuántuvà?
9 An sı Tıntálle Varda Óıolosseó
10 ve fányar máryat Élentári órtanè,
11 ar ılye nér úndu-láve lúmbulè,
12 ar sında-nórté-llo caıta mórnıe
13 i fálmalınnar ımbe mèt, ar hísiè
14 ún-rúpa Cálacıryo mıri óıalè.
15 Sı vánwa ná, Róméllo vánwa, Válmár!
16 Namárié! Nai híruválye Válmár.
17 Nai élye híruvà. Namárié!

The word-order and style of the chant is "poetic," and it makes concessions to metre. In a clearer and more normal style the words would be arranged as below. Compounded words are indicated by hyphens. A literal translation is written below from which it may be seen that the version given in Vol. I, p. 394 (and here following later) is sufficiently accurate.*

* The text is that of the revised form in the Second Edition, in which a few minor errors of punctuation and quantity marks have been corrected, and *vänner*, line 3, given the more correct (perfect) form *männer*.

It is assumed that final *a* will be recognised always as a pronounced syllable, and *ê* has only been used to indicate that *ie*, *ea*, *eo* are disyllabic. Long vowels are marked with a macron —, to distinguish this from *˘*, here used to indicate *major stresses*, usually with rising tone, and *˙* for *minor stresses*, usually with falling tone.

Words in square brackets are not expressed in the Elvish text.

| | | | | | |
|------------------|-------------------------|-------------------------|-----------------|---------------------------|----------------------------|
| <i>At' lassi</i> | <i>lantar</i> | <i>lauriē</i> | <i>sûrinen,</i> | <i>yēni</i> | |
| Alas leaves | fall (pl.) | golden (pl) | wind-in | years (long Elvish years) | |
| <i>û-nôt-me</i> | <i>ve</i> | <i>aldaron</i> | <i>râmar.</i> | <i>Yēni</i> | <i>avânier</i> |
| not-count-able | as | trees-of | wings. | Years | have passed away (pl) like |
| <i>lunte</i> | <i>yuldar</i> | <i>lisse-mruvore-va</i> | <i>mi</i> | <i>oro-mardi</i> | |
| swift (pl.) | draughts | sweet-nectar-of | in the | high-halls | |
| <i>Andûne</i> | <i>pella</i> | | <i>Vardo</i> | <i>nu lumi</i> | <i>tellumar, yassen</i> |
| West | beyond (the borders of) | Varda's | under blue | domes, | which in (pl) |

Ἡ ἐκείνη ὥρα ἡ ἀρχὴ τοῦ ἔτους,

ῥᾶννε νῖνιᾶτ· ἔτᾶνᾶτ ἰῶτῶν ἄτᾶν

With regard to the translation above, note that *ortane* (line 10) is rendered "has uplifted." But *ortane* is a past tense and refers to events in the far past. The *si* (now) in this line is anticipated, and refers to the still enduring present results, described in the present tenses in lines 12-15. This is a Quenya method of saying what would be expressed in E. by: *now, V. having lifted up her hands . . . darkness lies upon the sea between us.*

After the destruction of the Two Trees, and the flight from *Valmor* of the revolting *Eldar*, *Varda* lifted up her hands, in obedience to the decree of *Manwe*, and summoned up the dark shadows which engulfed the shores and the mountains and last of all the *fana* (figure) of *Varda*, with her hands turned eastward in rejection, standing white upon *Oiolosse*.

The question *Sí man i yulma nim enquantuva?* and the question at the end of her song (Vol. I, p. 389), *What ship would bear me ever back across so wide a Sea?*, refer to the special position of Galadriel. She was the last survivor of the princes and queens who had led the revolting *Noldor* to exile in Middle-earth. After the overthrow of *Morgoth* at the end of the First Age a ban was set upon her return, and she had replied proudly that she had no wish to do so. She passed over the Mountains of *Eredlûm* with her husband *Celeborn* (one of the *Sindar*) and went to *Eregion*. But it was impossible for one of the High-Elves to overcome the yearning for the Sea, and the longing to pass over it again to the land of their former bliss. She was now burdened with this desire. In the event, after the

fall of *Sauron*, in reward for all that she had done to oppose him, but above all for her rejection of the Ring when it came within her power, the ban was lifted, and she returned over the Sea, as is told at the end of *The Lord of the Rings*.

The last lines of the chant express a wish (or hope) that though she could not go, Frodo might perhaps be allowed to do so. *Nā-i > nai*, "be it that," expresses rather a wish than a hope, and would be more closely rendered "may it be that" (thou wilt find), than by "maybe."

The metre is iambic, in lines of 5 or 6 feet each. The first part, lines 1-7, is in alternating lines: 5, 6, 5, 6, etc. The separate line 8 has also 5 feet. The second part has only lines of 6 feet. As occasional variations on the iamb, lines 2 and 3 begin with a trochee (*yén*), and an anapaest occurs in the second foot of line 1, and the fourth of line 3.

The stresses employed metrically were those used in the normal pronunciation of Quenya. The main (high-toned) stress was originally on the first syllable of all words, but in words of 3 or more syllables it had been moved forward to fall on the penultimate syllable, if that was long, if it was short, then the main stress fell on the antepenult irrespective of length (as in *éleni*).^{*} The initial syllable usually retained some degree of stress. In long words, especially recognized compounds, it was, though lower in tone, often equal in force to the main stress: as in *óromárdi*,

^{*} Long syllables were those containing a long vowel, a diphthong (as *au*, *ai*, *oi*, *io*), or a vowel followed by two consonants.

eb: nēclawar pētēnṽnīṽt·etēēt

chayann amayeb. hcrötau6 7a 7

fálmalinnar, etc. It was weaker when immediately preceding the main stress, as in *Ándúne*, *ómáryo*, *Tintálle*, *Róméllo*; and in such cases, if it was short it became unstressed, as in *avánnar* (Compare E. *almighty*, *économie*, *économical*.) The weaker stresses can be employed as the metrical stresses, or in the place of unstressed elements, according to their position. They are used as unstressed syllables only when immediately followed by a main stress as in *Andúne*, etc.

Final vowels were normally short and unstressed, in words of more than one syllable, if they followed the main stress, as in *lassi*, *lunte*, *yulma*, etc. But they had nearly all formerly been long vowels (or they would have disappeared), so that in the very frequent cases of words ending in two short syllables, as *úndörme*, *tellumar*, *lumbule*, *hisië*, etc., they received a light stress that could be used metrically. This is seen especially at the ends of lines, which in a highly inflected language like Quenya will naturally have as a final word one ending in inflexions or derivative suffixes. In fact, in this chant all the lines end in this way, except 15 and 16, which end in the compound *Vali-mar* ("dwelling of the Valar"). A similar use of an inflexional ending within the line is seen only in lines 6, 17: *tintilar*, *híruvâ*. In exclamatory words such as *namárië*, the length of the final vowel was often retained, and could in a farewell cry be much extended.

When myself reciting this chant, I usually begin it with an extra-metrical and extended version of *ai* ("alas!"): *āāāāi*, and then repeat *ai* within the metre.

miruvóre. According to the Eldar, a word derived from the language of the Valar; the name that they gave to the drink poured out at their festivals. Its making and the meaning of its name were not known for certain, but the Eldar believed it to be made from the honey of the undying flowers in the gardens of Yavanna, though it was clear and translucent. [Compare the *néktar* of the Olympian gods. But the connexion of this word with "honey" is mainly due to modern botanists (though Euripides used *néktar melissoûn*, "divine drink of bees," as a poetic periphrasis for "honey"). A probable etymological meaning of *néktar* is "death-defeater." Cf. *ambrosía* "immortality," the food of the gods.]

Tintalle. "She that causes sparkling, kindles lights." For *tm-*, cf. *tintilar*, "sparkle, glitter." The Q. *tinwe*, "spark," was, like S. *gil* (see the notes on the chant "A Elbereth"), often used in sense of "star."

Varda "The Exalted," greatest of the queens of the Valar, spouse of the "Elder King" (*Manwë*, the Lord of the Valar). The S. name *Elbereth* means "Star-queen."

Oiolosse. Another, and later more usual, name for *Tâniquetil* ("high white peak"), the highest of the *Pelóri*, the Mountains of Valinor, and so of all mountains then on earth. Upon its summit were the domed halls* of *Manwë* and *Varda*. The element *oi*, *oio* meant "ever, everlastingly." Cf. *oiale*. The stem *los* was applied to fallen snow. The Q. forms were adj. *losse*, "snow-white," and n. *losse*, "fallen snow"; the S. forms

* *Oromardî*, *tellumar*.

mcham.nalx cley 6'nalx cley am:

Ա ՆՇՈՐԻ ԺԺՈՐ ՇԷ ԳԻՅՈՐՈՒ ՎՈՐՆՈՐՅՐ

loss, "snow" [cf. the *Lossotb* (*loss hotb*), the Snowmen. Appendix A, Vol. III, pp. 321-22], *lossen*, "snowy," and an adj. *glos(s)*, "dazzling-white," with an augmentative *g-* in S. often prefixed to *l-*. *Oiolosse* thus meant "Ever-snow-white." The S. form was *Uilos*; see note on *Fanuilos* under Sam's invocation.

Calaciryó. Gen. of *Cala-ciryá*, "light-cleft," the great ravine in the mountains of Valinor, through which the light of the Blessed Realm, coming from the Two Trees, flowed out into the long shorelands of Valinor, east of the mountains. There most of the Eldar had formerly dwelt, or upon *Eressea*, "the lonely isle" that lay not far from the shores. On p. 248, Vol. I, appears *Cala-cirian*, anglicized from *Kalakiryan(de)*, the region of *Eldamar* (Elvenhome) in and near the

entrance to the ravine, where the Light was brighter and the land more beautiful

Valimar (also *Valmar*). Properly the city of the Valar, near the mound upon which the Two Trees stood, but it is here used (it means "dwelling of the Valar") to stand for the land of the Valar as a whole, usually called *Valinor*, *Valinóre*

laure. Translated "gold," but it was not a metallic word. It was applied to those things which we often call "golden" though they do not much resemble metallic gold: golden light, especially sunlight. The derived adj. was *laurëa* (pl *laurië*), "golden." The reference is to autumn as in Middle-earth (called *lasselanta*, "leaf-fall"), when the yellow leaves released by a wind may fall, fluttering, gleaming in the sun.

ԵՆԴՐԱՅՐԱԽ

ԵՆԴՐԱՅՐԱ ԽՈՆՆԵՐ ԵՎ ԽԱՇՇՈՐՈՐԻՆ

Ե ՆԵՐԱՅՐԱԽ ԵՐԵԽԵԱՐԱՇ ԵՐԵԽԱՅՐԱ
 ԽԱՆԵ ԽԱՅԱՇ ԵՐԱՆԱՇ ԵՐԵՇՅ ՆԵՆԱ
 ԸՆ՝ ԽԵՇԵԱՅՐԱ ՔԵՇԵՆՆԱՅՐԱՇ ԵՐԵՇԵ
 ԸՆՆԱՅՐԱՆԱՆԱՅՐԱՅՈՒՆ ԵՐԱՇԵՐ ԵՆ
 ԽԸՆԱՆ՝ ԽԱԽ ԵՐԵՇ ԵՆՆԱՅ ԵՐԵՇԵՆ՝

ԵՆ ԵՐՅՈՒՆ ԻՇՅՈՒՆ ԵՐԱՆ ԵՇԽՈՒՆ ԵՇՅՈՒՆ

ḡm̃m̃o. m̃j ṡỹm̃y ṡṡm̃y m̃jỹū. ṡm̃j̃m̃ p̃

A ELBERETH GILTHONIEL

The Chant in *The Lord of the Rings*, Vol. I, p. 250.

A Elbereth Gilthoniel,
silvren penna míriel
o menel aglar elenath!
Na-chaered palan-díriel
o galadhremmun ennorath,
Fanuilos, le linnathon
nef aear, sí nef aaron!

This is the opening verse of a chant or hymn, addressed to Varda/Elbereth, evidently similar to that heard by the hobbits in the Shire (Vol. I, pp. 88-89). This verse is, however, reported in the Sindarin, or Grey-elven tongue. It is in accentual iambic metre, each line having 4 feet, arranged in a 7-line stanza, rhyming *aa, b, a, b, cc*.

The intended pronunciation is given in Appendix E to Vol. III but not perhaps with great clarity, so I offer a few notes.

Vowels. Short unless marked '. Of the long vowels only *i* (as in English *see*) by chance occurs. The short vowels may be rendered as in E. *sick, bed, hot, foot* (for *ü*), though *ö* is intended to be rounder than in modern E. Short *a* should not have the modern E. sound [æ] as in *cat*, but the same sound (shortened) as in *ab*; both vowels in *aglar*, for instance, should be the same. Of the "long diphthongs" *ae, oe, au, ui*, only *ae* and *ui* appear. The first is meant to represent a sound

very similar to the E. [ai] diphthong in *high, lie*, etc.; the second a sound like *ui* in *pursuing* but normally pronounced in one syllable.*

Consonants. C and g are both hard (as *k*, and *g* in *give*) in all positions. *Ch* represents the sound spelt *ch* in Welsh, German, Gaelic, and in Russian X. *Ng* represents the same sounds as E. *ng*; that in *sing* finally and initially as in *nguruthos* (Vol. II, p. 339); otherwise as in *finger*. *Th* is the voiceless E. *th* in *thin growth*; *dh* the voiced E. *th* in *this weather*. *F* finally (as in *nef*) is used for *v* (as in E. *of*). Otherwise it is as E. normal *f*. *R* is a trilled *r*, never silent.

Stress. This is placed as in Quenya (Galadriel's lament); on the first syllable of words of one or two syllables; in longer words on the penult, unless that is *short*, in which case it is placed on the third syllable from the end, as in *Elbereth, Gilthoniel, ennorath, linnathon*, etc. All consonants written double are meant to be so pronounced, and so make the syllable long. But consonants represented by *h* added as a "spirantal" sign (*ch, th, ph, dh*) are normally single sounds.

* The first vowel (*a* and *u*) was in both somewhat prolonged. These diphthongs were thus of a length more or less equal to the time occupied by two syllables, and are therefore occasionally employed metrically where the normal metre requires two. *Fanuilos* is an example both on p. 250, Vol. I, and in Sam's invocation, Vol. II, p. 339.

ṡ ṡỹ p̃ṡm̃m̃o. m̃ ṡm̃o ṡỹm̃o p̃m̃ṡm̃o ĩṡ

ကံဝ. ဂြုဉ်၍ နံၣ်တံၣ်တၢ်ဂၢၢ်ဝဲး::

A ELIZABETH GILTHONIEL

A Elbereth Gil-thomel, silwren penna
O Elbereth Star-kindler, (white) glittering slants-down
miriel o menel aglar elenath!
sparkling like jewels from firmament glory {of} the star-host
Na-chaered palan- -drirel o
to-remote distance after-having- gazed from
galadh-remmin en-nor-atb, Fanuilos, le linnathon
tree-tangled middle-lands, Fanuilos, to thee I will chant
nef aear sí nef aearon
on this side of ocean here on this side of the Great Ocean.

Compare Sam's invocation in Vol. II, p. 339:

| | | |
|---|----------------------------------|----------------------|
| <i>A Elbereth Gilthoniel o menel palan-diriel,*</i> | <i>le</i> | <i>nallon</i> |
| <i>gazing afar</i> | <i>to thee</i> | <i>I cry</i> |
| <i>si di-nguruthos!</i> | <i>A tiro*</i> | <i>nm, Fanuulos'</i> |
| <i>here beneath-death-horror.</i> | <i>look towards (watch over)</i> | <i>me. Fanuulos'</i> |

O! ELDERETH

(English translation of the Elvish text occurring in "I Sit beside the Fire")

O! Elbereth who lit the stars, from glittering
crystal slanting falls with light like jewels from
heaven on high the glory of the starry host. To
lands remote I have looked afar, and now to thee,
Fanuilos, bright spirit clothed in ever-white, I
here will sing beyond the Sea, beyond the wide
and sundering Sea.

O! Queen who kindled star on star, white-robed

* By an error which has escaped my attention in various corrections the *f* in these words is marked *f* (as long) It should be short.

from heaven gazing far, here overwhelmed in
dread of Death I cry: O guard me, Elbereth!

The language is Sindarin, but of a variety used by the High Elves (of which kind were most of the Elves in Rivendell), marked in high style and verse by the influence of Quenya, which had been originally their normal tongue. Examples of this are: *menel*, "firmament, high heaven, the region of the stars"*; *palan-*, "afar," more accu-

* Not thought of by the Elves as a "firmament" or fixed sphere. The word was a Q. invention from *nien* (direction, region) + *el* (the basis of many star-words)

၆၂ စံသာ ခံယူရန် ကံသာ ရသိကိစ္စ ။ ::

ᑭᑭᑭ ᑭᑭᑭ ᑭᑭ ᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭᑭᑭᑭ

rately "abroad, far and wide"; *le*, the reverential 2nd person sing. Complete translation representing the full meaning and associations of the words would be more lengthy. For instance, *silvren* would recall to Elvish minds the *silmarils* and describe the stars as crystalline forms shining from within with a light of mysterious power.* *Fanuilos* is also a name of full meaning; see below

I do not attempt to analyse the language or exhibit its relation to Quenya. But the kinship of the two languages can be observed, even in these fragments.

1. The ancient element *EL*, "star," in Q. *elen* (pl. *eleni*), S. *êl* (pls. *elm*, *elenath*) in *Elbereth*, *elenath*. In S. this was in ordinary language largely replaced by *gil*, "bright spark," as in *Gilthoniel*, *Gil-galad*, "Star of bright light," *Os(t)giliath*, "Fortress of the Stars."
2. The stem *mîr*, "jewel," as in the Lament and in *mîriel*.
3. The word *aglar*, "glory," is of the same origin as Q. *alcar*, "glory"; cf. *alcarm*, "glorious," as title of King *Atanamir*.
4. *galadb* is same word in S. form as Q. *alda*, "tree" (*aldaron*, "of trees," in the Lament).
5. *aear*, "Sea," is in Q. *ëar* (as in *Earendil*, etc.); *aearon* has an augmenting suffix.
6. The stem *TIR*, "to look at (towards), watch, watch over," occurs in Q. *palantîr* and in *Tirion*, "great watch-tower," Vol. I, pp. 247, 389, Vol. II, p. 204; in S. *palandîriel*, *-dîriel* [with S. change

* Both *silvren* and *silma-rîl* contain the name *Silma* that Fearûr gave to the crystal substance he devised and alone could make.

of medial *t > d*], and in *tiro* (imperative) in Sam's invocation.

As a "divine" or "angelic" person *Varda/Elbereth* could be said to be "looking afar from heaven" (as in Sam's invocation); hence the use of a present participle.* She was often thought of, or depicted, as standing on a great height looking towards Middle-earth, with eyes that penetrated the shadows, and listening to the cries for aid of Elves (and Men) in peril or grief Frodo (Vol. I, p. 208) and Sam both invoke her in moments of extreme peril. The Elves sing hymns to her. (These and other references to religion in *The Lord of the Rings* are frequently overlooked.)

The Elves in Rivendell could only be said to "gaze afar" in yearning. But actually the form used in the hymn is *palandîriel* (past part.), "having gazed afar." This is a reference to the *palantîr* upon the Tower Hills (the "Stone of Elendil"); see note 2 in Appendix A, Vol. III, p. 322. This alone of the *palantîri* was so made as to look out only west over the Sea. After the fall of Elendil the High-Elves took back this Stone into their own care, and it was not destroyed, nor again used by Men.

The High-Elves (such as did not dwell in or near the Havens) journeyed to the Tower Hills at intervals to look afar at *Eressëa* (the Elvish isle) and the Shores of Valinor, close to which it lay. The hymn in Vol. I, p. 250, is one appropriate to Elves who have just returned from such a pilgrimage.

No doubt Gildor and his companions (Vol. I,

* With short *dir*

ᑭᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭᑭᑭᑭ ᑭᑭ ᑭᑭᑭ ᑭᑭᑭᑭᑭᑭᑭᑭᑭ

𐌸: 𐌹𐌺 𐌸𐌺𐌹𐌺𐌺𐌺 𐌸𐌺𐌺 𐌹𐌺𐌺𐌺. 𐌹𐌺𐌺𐌺

Chap. 3), since they appear to have been going eastward, were Elves living in or near Rivendell returning from the *palantir* of the Tower Hills. On such visits they were sometimes rewarded by a vision, clear but remote, of Elbereth, as a majestic figure, shining white, standing upon the mountain *Oiolosse* (S. *Uilos*). It was then that she was also addressed by the title *Fanuilos*.

Elbereth was the usual name in S. of the *Vala*, called in Q. *Varda*, "the Exalted." It is more or less the equivalent of Q. *Elentári*, "Star-queen" (Vol. I, p. 394); but *bereth* actually meant "spouse," and was used of one who is "queen" as spouse of a king.* *Varda* was spouse of Manwe, "the Elder King," chief of the *Valar*.

Fanuilos. The title of Elbereth (see above), which is rendered "Snow-white" (Vol. I, p. 88), though this is very inadequate. *Fana-* is an Elvish element, with primary meaning "veil." The S. form *fán*, *fan-* was usually applied to clouds, floating as veils over the blue sky or the sun or moon, or resting on hills.†

In Quenya, however, the simple word *fana* acquired a special sense. Owing to the close association of the High-Elves with the *Valar*, it was applied to the "veils" or "raiment" in which the *Valar* presented themselves to physical eyes. These were the bodies in which they were self-incarnated. They usually took the shape of the bodies of Elves (and Men). The *Valar* assumed

these forms when, after their demiurgic labours, they came and dwelt in *Arda*, "the Realm." They did so because of their love and desire for the Children of God (*Erusēn*), for whom they were to prepare the "realm." The future forms of Elves and Men had been revealed to them, though they had no part in their design or making, and the precise time of their appearance was not known. In these *fanar* they later presented themselves to the Elves,* and appeared as persons of majestic (but not gigantic) stature, vested in robes expressing their individual natures and functions. The High-Elves said that these forms were always in some degree radiant, as if suffused with a light from within. In Quenya, *fana* thus came to signify the radiant and majestic figure of one of the great *Valar*.† In Sindarin, especially as used by the High-Elves, the originally identical word *fán* (*fan-*), "cloud," was also given the same sense. *Fan-uilos* thus in full signified "bright (angelic) figure ever white (as snow)."

I have often had questions about the grammatical features appearing in the Sindarin fragments. There is no time for answering these. But I might mention the ending *-ath*. In S. plurals were mostly made with vowel-changes: *Adan*, *Edain*; *orch*, *yrch*; etc. But the suffix *-ath* (originally a collective noun-suffix) was used as a group plural, embracing all things of the same name, or those associated in some special arrange-

* Cf. E. *queen*: originally an ancient word for wife or woman, already in Old English usually reserved for the king's wife. (But not so in any of the related languages.)

† Cf. the adj. *famui*, "cloudy" (with *-ui* as in *lithui*, "ashy," in *Ered Lithui*), appearing in *Famui-dhol*, "Cloudyhead," a mountain-name (Vol. I, p. 296, etc.).

* Though they could also assume other wholly "inhuman" shapes, which were seldom seen by Elves or Men.

† In the sense of "cloud," in Quenya the derivative *fanya* was used, as in Galadriel's lament.

𐌸𐌺𐌺 𐌹𐌺 𐌹𐌺. 𐌹𐌺 𐌸𐌺𐌺 𐌸𐌺𐌺𐌺 𐌸𐌺𐌺𐌺 𐌹𐌺

ἡ ἑὴν ἑὴν ἑὴν

Namariē

‘Januett’

Altariello nainig Lorientosso

‘Galeadrel’s lament in Lorient’.

- 1 Ai! lāieriē lāntpr lēssi jūnnēn.
- 2 yēni | ānōtīmē ve rāmpar āldarōn! |||
- 3 Yēni ve līntē yūlder avāpiēr
- 4 mī ōromāndi līste-mīnuvōrēvā ||
- 5 Andūne pēlla Vārdo tēllumār
- 6 nu lūni, yāssen tīngilār | ēleni
- 7 ōmāryo aīre-tān-līnnēn. |||
- 8 Sī mān | yūlma nīn ānquāntuvā? |||
- 9 An sī | Tintālle Vārda Ōiolāssēō |
- 10 ve fōnyar māryst Elentāni ōrtanē. ||
- 11 ar ilye tīēr ūndu-lāve lūmbulē; |||
- 12 ar sīnda-nōriē-llo cāita nōrntē
- 13 i fālmālīnnar lūmbē nēt, || ar hūsiē
- 14 ūn-tūpa Cālocīryo mīvi ōtālē. ||
- 15 Sī vānwa nā, Rēmēllo vānwa, Vālimār! |||
- 16 Namariē! ||| Nāi hīuvālye Vālimār. ||
- 17 Nāi ēlye hīuvā. || Namariē! |||

The text is that of the revised form in the Second Edition, in which a few minor errors of punctuation and quantity marks have been corrected, and vānwa, line 15, given the more correct (perfect) form avānwa.

It is assumed that final ē will be recognized always as a pronounced syllable, and ē has only been used to indicate that lē, ēō are dissyllabic. Long vowels are marked with macrons —, to distinguish this from / hā and to indicate major stress, usually with rising tone, and ^{short} minor stress, usually with falling tone. The marks | || ||| indicate the pauses — the chant in ascending order of time-length and tone-fall.

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